

THE LAWRENCE GALLERY.

Tenth Exhibition.

July, 1836.

A CATALOGUE

OF

One Hundred Original Drawings

BY

MICHAEL ANGELO,

COLLECTED BY

SIR THOMAS LAWRENCE,

LATE PRESIDENT OF THE ROYAL ACADEMY.

THIS EXHIBITION IS A PORTION OF HIS SPLENDID COLLECTION OF THE WORKS
OF THE GREAT MASTERS OF THE ITALIAN, GERMAN, DUTCH, FRENCH,
AND FLEMISH SCHOOLS; CONSISTING OF THE CHOICEST
SPECIMENS OF

RAFFAELLE
M. ANGELO
L. DA VINCI
COREGGIO
PARMIGIANO
P. DEL VAGA
PRIMATICCIO

ANDREA DEL SARTO
FRA BARTOLOMEO
POLIDORE
ZUCCHERO
TITIAN
JULIO ROMANO
ALBERT DURER

THE THREE CARRACCI
CLAUDE
REMBRANDT
RUBENS
VANDYCK
POUSSIN
&c. &c.

FORMING TEN EXHIBITIONS, OF WHICH THIS IS THE TENTH.

*At Messrs. WOODBURN'S Gallery, 112, St. Martin's Lane,
Charing Cross.*

Admittance to each Exhibition One Shilling,—Catalogue Sixpence.

Tickets of Admission during each Exhibition, Five Shillings.

HOURS FROM TWELVE TILL SIX.

ORDER OF THE TEN EXHIBITIONS.

- FIRST - - - - Rubens.
SECOND - - - - Vandyk and Rembrandt.
THIRD - - - - Poussin and Claude.
FOURTH - - - - Parmigiano and Coreggio.
FIFTH - - - - Julio Romano, F. Primaticcio, L. da Vinci, and
Pierino del Vaga.
SIXTH - - - - Ludovico, Annibal, and Agostino Carracci.
SEVENTH - - - - Fra Bartolomeo, A. del Sarto, Polidore, and
Zuccherò.
EIGHTH - - - - Titian and Albert Durer.
NINTH - - - - Raffaele Urbino.
TENTH - - - - Michael Angelo.

RICHARDS, PRINTER, 100, ST. MARTIN'S-LANE, CHARING-CROSS.

THE GETTY CENTER
LIBRARY

THE Proprietors of the Lawrence Gallery have endeavoured to arrange the Ten Exhibitions, which they have had the honour of submitting to public inspection, so as to make them progressively important, and thus in arriving at the drawings of Michael Angelo, they feel the impossibility of proceeding farther in their plan.

The chief part of this splendid assemblage of the studies by this divine Artist, remained in his family until the French Revolution, when the proprietor of them, a very zealous republican, became intimate with the Chevalier Vicar, and was induced by him to part with these treasures. M. Vicar obtained, at this time, the fine sculptured and basso relievo, which he sold to the late Sir G. Beaumont, which is now in the Royal Academy, and also was the means of selling to Lucien Buonaparte the large Cartoon, No. 30 in this Catalogue; but the chief of his acquisitions were the numerous and valuable Collection of Drawings now in the Lawrence Gallery; in these fine works of art we find the greatest sublimity and grandeur, frequently treated with a delicacy of finish that is truly surprising: here are several designs for the famous Crucifixion, illustrating his mode of workmanship: most valuable and highly important Studies for the Lazarus, proving his share in this work of Sebastian del Piombo: and indeed such a collection of the works of this great man, that it is almost impossible to cite any of his important works for which there is not some design in this Exhibition.

HIS MAJESTY'S most gracious patronage—the very generous and judicious resolutions passed by the Royal Academy—the able and scientific criticisms of the press,—and the constant visits of the most distinguished artists and amateurs, have been so gratifying to the Proprietors, that they cannot express the satisfaction they feel in having had so rich a reward for their most laborious undertaking.

The liberality of the late Mr. Angerstein, guided by the correct judgment and discernment of Sir Thomas Lawrence, has happily secured to this country some of the finest specimens of painting; this, however, appears to have been only a part of the plan of the late President for the advancement of the fine arts, for he dedicated the largest portion of the funds produced by his extraordinary talents, in forming the present Collection of drawings—such a key of knowledge and history of art as no other kingdom can boast of.

This last Exhibition, if not so pleasing to the general eye as the Raffaelles, is nevertheless of equal importance from the sublimity of art they present to those who have built their taste on the true principles of grandeur. Michael Angelo may with great truth be said to be the father of modern painting; every school has benefitted by the daring genius he possessed, enabling him to explore the unknown regions of poetical feeling which none of his predecessors had done, and form a style of sublime art, which has never been equalled, and which is still the true standard of excellence.

The Proprietors think they cannot conclude better than by a quotation from the excellent Discourses of Sir Joshua Reynolds. “Were I now to begin the world again, I would tread in the steps of that great master; to kiss the hem of his garment—to catch the slightest of his perfections, would be glory and distinction enough for an ambitious man.

“I feel a self-congratulation in knowing myself capable of such sensations as he intended to excite. I reflect, not without vanity, that these Discourses bear testimony of my admiration of that truly divine man; and I should desire that the last words which I should pronounce in this Academy and from this place, might be the name of MICHAEL ANGELO.”*

* Vide fifteenth and last Discourse of Sir Joshua Reynolds, delivered Dec. 10th, 1790.

*Copy of a Letter from Lieutenant-General Sir Herbert Taylor,
G.C.B. & G.C.H., Secretary to His Majesty, &c. &c. &c.*

Windsor Castle, June 10, 1835.

SIR,

I regret that the continued pressure of business has prevented me from acknowledging earlier the receipt of your letter of the 25th ultimo, enclosing a "Catalogue of the First Exhibition of the Lawrence Gallery," and acquainting you that I had the honor to submit them to the KING.

HIS MAJESTY has ordered me to assure you of the satisfaction with which he notices the steps you have taken to render by this Exhibition, accessible to the Public, and available to Artists for the purpose of Study, the valuable and important Collection of Drawings by the Ancient Masters, formed by the late Sir Thomas Lawrence; and, as an encouragement to your undertaking, and with a view to promote one of its most essential objects, HIS MAJESTY has been pleased to order me to send you Fifty Guineas, to be applied to the gratuitous Admission of such Students of the Royal Academy as may be desirous of availing themselves of this facility to the Ten Exhibitions.

I have the honor to be, Sir,

Your most obedient humble Servant,

H. TAYLOR.

Samuel Woodburn, Esq.

*At a General Assembly of the Members of the ROYAL ACADEMY,
held at their Apartments in Somerset House, on the 25th
day of February, 1831,—*

"Being fully impressed with the value and importance of the Collection of Drawings formed with so much care and skill by our late distinguished President, Sir Thomas Lawrence; and considering that its dispersion into private hands, or its transmission to the Cabinet of some foreign Sovereign, would be a severe loss to the Arts of our country, and a discredit to our national taste; conceiving, also, that it is a duty of a body constituted as the Royal Academy has been, for the guardianship and promotion of the

Arts, to use such means as may be in their power for the prevention of a result so much to be deprecated; the President and the Members of the Royal Academy have resolved :

“ That in the event of a subscription being formed to purchase the entire Collection of Drawings of the late Sir Thomas Lawrence, the Royal Academy will subscribe One Thousand Pounds in aid thereof, on the following conditions :

“ First, that the Collection be placed in the British Museum or National Gallery, corresponding in every respect with the Catalogue submitted to the Committee of Academicians appointed to examine the Drawings.

“ Secondly, that the Drawings be so disposed of in the British Museum or National Gallery, as to be rendered accessible at all convenient times to the public, and available to artists for the purposes of study.

“ The Treasurer of the Royal Academy will be authorized by the President and Council to pay to the Executor of the late Sir Thomas Lawrence the above-named sum of One Thousand pounds, when it shall have been certified to them by the Committee of Academicians who have examined the Collection, and also by the Officer of the British Museum or National Gallery, in whose care it shall have been placed, that the above conditions have been complied with.

“ Extracts from the Minutes,

Copy. “ (By Order) H. HOWARD, R.A. SEC.”

List of Masters not yet Sold.

	No. of Drawings.				
Sir P. P. Rubens	-	-	150	-	£3000
N. Poussin	-	-	74	-	800
F. Parmigiano	-	-	175	-	1500
A. Coreggio	-	-	60	-	1000
F. Primaticcio	-	-	50	-	600
Leonardo da Vinci	-	-	75	-	1500
Pierino del Vaga	-	-	85	-	300
Fra Bartolomeo de St. Marco	-	-	430	-	1200
Titian Vecelli	-	-	60	-	600
T. F. Zuccherro	-	-	80	-	400
Andrea del Sarto	-	-	30	-	300
Polidore Carravaggio	-	-	30	-	250



Caricatura di Francesco I. Re di Spagna.

Albano di Angelo Buonaiuti

THE LIFE OF MICHAEL ANGELO BUONAROTI.

THIS illustrious master was born in 1474, at the Castle of Chiusi, in Tuscany; his family was of distinguished rank, and it was contrary to the will of his father that he neglected the study of the general sciences for the pursuit of the arts.

Lorenzo de Medicis was one of the first who discovered the amazing talents of the young artist, and as soon as he had left the school of Dom. Ghirlandai he took him into his palace, and allowed him an annual pension. After the Death of the Grand Duke, his patron, Michael Angelo made a tour to Venice and Bologna, in which last mentioned city he executed some works, and improved his style; he went for a short time to Rome, and on his return to Florence he made his celebrated statue of the Cupid, which was so entirely in the taste of the antique, that he was induced to break off one of the arms, and have the statue interred in a spot where he knew it would be dug up, which took place accordingly, and after hearing all the observations of the learned Savans on its undoubted Greek origin, he produced the arm which was wanting, and claimed it as his own. This circumstance established his reputation, and brought him into notice; the two fine drawings in this collection, Nos. 6 and 9, are probably studies for this extraordinary statue.

The Pieta, in St. Peter's, at Rome, was his next grand work, of which the true Terra Cotta model, in the Gallery, will give a satisfactory idea. His profound knowledge of anatomy is evident in the body of the dead Saviour; he also finished his statue of David with the sling, for which this superb Collection contains two studies, Nos. 13 and 81, and being employed, in concurrence of Leon. da Vinci, to ornament the Grand Counsel Chamber, he represented the War of the Pisans, for which the cartoon was so excellent, that all the artists of ability copied and sketched from

it. After the death of Alexander the Sixth, Julius the Second becoming Pope, engaged Michael Angelo to make a design for his tomb. In 1508, Pope Julius the Second, having resolved to ornament the chapel which his uncle had built in the Vatican, obliged Michael Angelo, contrary to his wish, to undertake the commission, thus putting aside his sculpture : he appears to have worked a miracle in the art of painting, for it is said this stupendous work, which has been an inexhaustable mine for the instruction of all succeeding artists, was finished entirely by his own labours in the short space of twenty months. After the death of Julius the Second, he was patronized by Leo the Tenth, and all the succeeding Popes ; his last works in fresco were the two pictures in the Capella Paolina, representing the Conversion of St. Paul, and the Crucifixion of St. Peter.

He lived several years after he had abandoned the pencil, amusing himself with the chisel, and honored by all the great men of his time.—He died in 1563, aged 89 years.

A CATALOGUE,

ETC. ETC.

Tenth Exhibition.

MICHAEL ANGELO.

1. A WINDOW—an architectural study, treated with great simplicity and grandeur. This drawing is executed in black chalk; and on the reverse is an arm, and some architecture.

Size, $16\frac{1}{2}$ inches by 11 inches. From the Collections of M. Buonaroti, and the Chevalier Vicar.

2. FOUR LEAVES OF HIS POCKET BOOK—pasted together; on which he has drawn several small figures, which have served for his grand works in the Sistine Chapel. These first thoughts are particularly interesting; they show the progress of his method of art: slightly sketched from nature, merely as attitudes, and are executed in pen and black chalk.

Size of the four, $11\frac{1}{4}$ inches by 11 inches. From the Collection of W. Y. Ottley, Esq.

3. MICHAEL ANGELO BUONAROTI—represented in a large cloak, formed in grand folds. He holds a globe in his hand, and has on his head somewhat between a helmet and a pontiff's cap. This most curious drawing is highly finished with the pen and bistre. He is at full length; and it is probably drawn at the time he obtained the honourable place of architect to St. Peter's; his dress approaches that of the Cardinal's, and his holding the globe in his hand may signify that he had obtained the extent of his wishes.

On the reverse is a head of a youth, executed in black chalk, and admirably touched with the pen.

Size, 13 inches by 8½ inches. From the Collections of Lempereur, B. Constantine, and T. Dimsdale, Esq.

4. A MAN READING A PAPER—he is represented seated, and is dressed in a loose cloak and pantaloons. This fine study is evidently from nature; it is admirably drawn in red chalk, and has served Michael Angelo for the *King Joram*, in the vault of the Sistine Chapel. Capital.

Size, 8¼ inches by 8 inches. From the Collection of Prince Borghese, at Rome.

5. THREE FEMALE TORSOS—drawn with the pen, from the antique, at the time Michael Angelo was studying in the garden of Lorenzo de Medici. This very interesting drawing is mentioned in a note at p. 25 of the *Italian School of Design*.

Size, 9½ inches by 8¼ inches. From the Collection of W. Y. Ottley, Esq.

6. HEAD OF A YOUNG FAWN, OR CUPID—probably a study for the head of the celebrated statue which he had interred at Rome, in order to be discovered, and taken for antique workmanship. This head is perfectly in the Greek taste, and is executed in red chalk; on the reverse is a study of drapery, drawn with the pen, and also some of his handwriting respecting his accounts.

Size, 8 inches by 6¼ inches. From the Collections of M. Buonaroti, and the Chevalier Vicar.

7. THE HEAD OF A MAN—looking down; slightly marked in chalk, of a grey tone. Full of expression and character.

Size, 9½ inches by 8 inches. From the Collections of Buonaroti, and the Chevalier Vicar.

8. A MAGNIFICENT MODEL—for one of the figures on the Tombs of the Medici. This splendid study is drawn with surprising

energy, in the grandest style of this great Master. It is executed with the pen and bistre; and has several fine studies on the reverse, executed with the pen: engraved. *Capital.*

Size, 16 inches by 11 inches. From the Collections of M. Crozat, M. Mariette, Marquis Legoy, and Thomas Dimsdale, Esq.

9. A CUPID—undraped; probably a design for the celebrated statue which he made and buried, to be dug up as an antique, and which deceived the antiquarians of Rome, and established the reputation of Michael Angelo.

This beautiful drawing is highly finished in black chalk; and is, in point of grace and classic feeling, equal to the best of the Greek sculptors. On the same sheet is a very slight memorandum, in black chalk, for a compartment of the Medici Tombs.

Size, 6½ inches by 5 inches,—the other, 8¼ inches by 5¼ inches. From the Collections of M. Buonaroti, and the Chevalier Vicar.

10. A STUDY OF THREE HANDS—and the back of a male figure. This noble drawing is executed with the pen, with the utmost skill and knowledge; it far exceeds the very celebrated drawing of a similar subject mentioned in Vasari, which is now in the Louvre. On the reverse side, are other models for the same hand, on a smaller scale, but equally fine. *CAPITAL.*

Size, 16¼ inches by 10½ inches. From the Collections of M. Buonaroti, and the Chevalier Vicar.

11. THE REPOSE—a noble composition of the Virgin, Infant Christ, St. John, and other figures. This superb study has some analogy with the splendid basso relievo by Michael Angelo, which was left to the Royal Academy by the late Sir George Beaumont. It is executed in black and red chalk, and touched with the pen; it has several pentimentos, and on the reverse are many fine studies of sporting boys, admirably drawn with the pen. *Superb.*

Size, 15½ inches by 11¼ inches. From the Collections of M. Buonaroti, and the Chevalier Vicar.

12. STUDY FOR DRAPERY—probably for one of the figures in the Sistine Chapel. The whole figure is slightly marked in, and the drapery finished with the most laborious skill. This noble study is executed with the pen and bistre ; on the reverse is a study for a sybil. Capital.

Size, 15½ inches by 10 inches. From the Collections of M. Buonaroti, and the Chevalier Vicar.

13. DAVID—a noble study for the body of this statue, which he executed at Florence, with the sling, in the act of throwing the stone to slay Goliath. This capital model is drawn with the pen and bistre ; and on the reverse are several admirable studies for infants, treated with a grace worthy of Raffaele.

Size, 14½ inches by 9 inches. From the Collections of M. Crozat, Mariette, and Thomas Dimsdale, Esq.

14. STUDY OF A BODY OF THE MALE SUBJECT—probably for one of the figures in the *Last Judgment*. This study is drawn in black chalk, with great attention to the anatomy. On the reverse are several studies for arms, &c. in red chalk.

Size, 13¼ inches by 10¼ inches. From the Collections of M. Buonaroti, and the Chevalier Vicar.

15. PORTRAIT OF THE MARCHIONESS DE PESCARA—this matchless drawing is of the greatest beauty, uniting the grandeur of M. Angelo with the beauty and sweetness of Raffaele and L. da Vinci. She is represented in profile, and her hair dressed in the antique taste ; it is carefully drawn in black chalk. SUPERB.

Size, 11¾ inches by 9½ inches. From the Collections of M. Buonaroti, and the Chevalier Vicar.

16. A SYBIL—a noble study for one of the figures in the Sistine Chapel. This fine drawing is executed with the pen, and possesses all the energy and grandeur of this great Master. Capital.

Size, 10¼ inches by 7¾ inches. From the Collection of the Baron de Non.

17. A SHEET OF STUDIES—chiefly of sporting boys; most admirably drawn with the pen. This capital design is executed with great spirit; and on the reverse side are many other studies in the same manner. CAPITAL.

Size, 15½ inches by 11 inches. From the Collections of M. Crozat, Mariette, the Marquis Legoy, and Thomas Dimsdale, Esq.

18. PROFILE OF A MAN'S HEAD—cut off at chin. This admirable drawing is of the best time of this Master; nothing can exceed the grand character and expression of the whole. It is drawn with red chalk, and is worthy to class with the best Greek artists of sculpture.

Size, 5¾ inches by 3½ inches. From the Collection of the Duke of Modena.

19. A MALE TORSO—probably for the Lazarus; most admirably drawn with black chalk. Capital.

Size, 9 inches by 6½ inches. From the Collection of W. Y. Ottley, Esq.

20. STUDY FOR THE DEAD CHRIST—in the celebrated picture by Piombo, executed at Viterbo. This superb model is drawn in red chalk; and on the reverse is a sketch for the figure of the Virgin, which is in the centre of the picture.

Size, 11½ inches by 7½ inches. From the Collections of J. Richardson, Esq. and Sir Joshua Reynolds.

21. A FEMALE PORTRAIT—of very expressive countenance. Her head is adorned with a singularly formed cap; she is in profile, looking down. This fine drawing is executed in red chalk.

Size, 8½ inches by 6¼ inches. From the Collections of M. Buonaroti, and the Chevalier Vicar.

22. THE CRUCIFIXION—the model for the renowned picture which he is said to have painted, now in the Collection of the king of Naples. This splendid drawing is finished with surprising care; and the body of the Saviour is probably the finest example existing

of anatomy. Two angels lamenting, are slightly marked in the sky ; and a skull is placed at the foot of the Cross. It is executed in black chalk. **SUPERB.**

Size, $14\frac{3}{4}$ inches by $10\frac{3}{4}$ inches. From the Collections of the King of Naples at the Capo de Monte, and M. Brunet, of Paris.

23. **THE CRUCIFIXION**—a very noble study, representing our Lord on the Cross, and two of the Apostles, one on each side. On the reverse is a study for the Saviour. This drawing is executed in black and white chalk, and has several pentimentos. *Capital.*

Size, 11 inches by $9\frac{1}{4}$ inches. From the Collections of M. Buonaroti, and the Chevalier Vicar.

24. **OUR LORD STEPPING FROM THE TOMB**—this most admirable drawing is executed in black chalk, and is highly finished, with his usual attention to the anatomical parts of the body. The soldiers are represented sleeping, and are very slightly sketched in. **SUPERB.**

Size, $15\frac{3}{4}$ inches by $10\frac{1}{2}$ inches. From the Collections of M. Buonaroti, and the Chevalier Vicar.

25. **THE CRUCIFIXION**—a most sublime and beautiful composition of three figures, treated with the utmost grandeur, and replete with pentimentos. This splendid drawing is executed in black and white chalk. *Capital.*

Size, $16\frac{1}{4}$ inches by 11 inches. From the Collections of M. Buonaroti, and the Chevalier Vicar.

26. **OUR SAVIOUR RISING FROM THE TOMB**—an admirable study of the figure only, without the surrounding soldiers. This model is drawn in black chalk, with great care. **SUPERB.**

Size, $16\frac{1}{4}$ inches by 11 inches. From the Collections of M. Buonaroti, and the Chevalier Vicar.

27. **THE CRUCIFIXION**—a splendid design, in which the Cross is of a singular form, which he no doubt had made for the convenience of suspending his model. This subject, which evidently

engaged, more than any other, this illustrious Master, as is proved by the great number of studies for it in this Collection, is here treated with great grandeur, and is remarkable for the curious pen-timentos; the Virgin has three arms and two heads; the arms being folded together, and the head looking down, is an after-thought, and one of the most sublime character. *Superb.*

Size, 16 $\frac{1}{4}$ inches by 11 $\frac{1}{4}$ inches. From the Collections of M. Buonaroti, and the Chevalier Vicar.

28. THE CRUCIFIXION—this sublime subject is here treated with the utmost grandeur, and appears to have been the result of all his studies for this most solemn subject. The Saviour is represented alone, in a barren rocky scene, with a dark sky; his head droops. Over the Cross is the inscription I. N. R. I. This superb drawing is highly finished in black chalk. *Capital.*

Size, 16 $\frac{3}{4}$ inches by 11 $\frac{3}{4}$ inches. From the Collections of M. Buonaroti, and the Chevalier Vicar.

29. THE THREE CROSSES—a most superb study for a noble composition of more than twenty figures, treated with the utmost grandeur. The Crosses are represented much higher than they are drawn by other artists, and gives a much more affecting feeling of this awful subject. This capital drawing is executed in red chalk; the Saviour and the two thieves are highly finished, and the lower figures sketched with surprizing spirit and sentiment.

Size, 15 $\frac{1}{2}$ inches by 11 inches. From the Collections of M. Buonaroti, and the Chevalier Vicar.

30. THE HOLY FAMILY—and various other Saints; a most noble Cartoon. The figures are the size of life, and the St. Joseph is the portrait of Michael Angelo. This unique and valuable Cartoon is executed in black chalk, on several sheets of paper. The subject is executed in oil-colour, by one of the disciples of M. Angelo, and is in the Casa Buonaroti, from whence this magnificent Cartoon was purchased by Lucien Buonaparte.

Size, 7 feet 7 $\frac{1}{2}$ inches by 6 feet 1 inch. From the Collection of the Prince of Canino.

31. THE VIRGIN, CHILD, AND ST. ELIZABETH—a very spirited pen drawing, of a singular composition. The Virgin and Child are sitting on the knee of St. Elizabeth; on the reverse are some anatomical studies, and three heads of great expression.

Size, 10 inches by 7 inches. From the Collections of M. Crozat, the Marquis Legoy, and T. Dimsdale, Esq.

32. TWO GROUPS OF MANY FIGURES—being studies for a composition of the healing the Israelites by means of the brazen serpent, which Moses erected to try their faith by. This beautiful drawing is particularly interesting, on account of the number of small figures introduced. It forms part of the vault of the Sistine Chapel.

Size, 13½ inches by 9¾ inches. From the Collections of M. Buonaroti, and the Chevalier Vicar.

33. HEAD OF A MAN—a sort of Phrygian cap, with his mouth open, as if singing. The expression and character of this head are truly surprising; it is drawn with red chalk, and his hand holds his cloak together. This beautiful drawing is evidently from nature, and is highly interesting, from its extreme finish and truth.

Size, 6 inches by 5 inches. From the Collection of the Duke of Modena.

34. AN OLD MAN'S HEAD—in profile. This very admirable portrait is executed in black chalk, and is full of expression; on the reverse are some anatomical studies, drawn with the pen.

Size, 15 inches by 9¼ inches. From the Collections of M. Buonaroti, and the Chevalier Vicar.

35. STUDY OF A SLEEPING FEMALE—a design for the celebrated tombs of the Medici. This admirable model is drawn in the grandest style of this illustrious master; it is executed in red chalk, and is truly capital.

Size, 15½ inches by 10¾ inches. From the Collection of M. Buonaroti and the Chevalier Vicar.

36. SATAN—a most surprising head; the character full of expression, and completely illustrative of his description by our immortal poet, Milton :

——“ Care
Sat on his faded cheek, but under brows
Of dauntless courage, and considerate pride
Waiting revenge : cruel his eye, but cast
Signs of remorse and passion, to behold
‘The fellows of his crime, the followers rather
(Far other once beheld in bliss,) condemn’d
For ever now to have their lot in pain.”

Admirably drawn with the pen ; most interesting.

*Size, 5¼ inches by 5¼ inches. From the Collection of
J. Richardson, Esq.*

37. THE HAMAN—in the vault of the Sistine Chapel. This is one of the finest drawings in existence, by this illustrious Master. It is evidently from the life, and drawn with surprising truth, in red chalk. It is very remarkable that M. Angelo has drawn one of the legs over again, on which he has, by means of small round marks, indicated the exact place for the principal light. This admirable model is SUPERB.

*Size, 16 inches by 8¼ inches. From the Collections of
M. Buonaroti, and the Chevalier Vicar.*

38. OUR LORD RECLINING—as represented on the cup of the Virgin, in the very splendid group in statuary which he executed in Rome.

Nothing can exceed the beauty and correctness with which the torso is treated, in this capital drawing : it is of his very finest time.

*Size, 12½ inches by 10¼ inches. From the Collections of
M. Buonaroti, and the Chevalier Vicar.*

39. PORTRAIT OF ARIOSTO—this admirable head is of the utmost beauty, perfectly in the antique Greek taste, and was probably intended to be copied as a cameo. Nothing can exceed the profound knowledge of the human form, in this admirable and highly interesting drawing, which is finished with great care, in red chalk. It formerly belonged to Vasari, who has mounted it in his usual manner, and adorned it with two whole-length figures in bistre. *Superb.*

*Size, 10¾ inches by 9¾ inches. From the Collections of
G. Vasari, and M. Dargenville.* c

40. STUDIES—for figures in the *Last Judgment*. This capital study is executed in black chalk, and is admirable for the skill shown in the anatomy of figures, in the most difficult positions.

Size, 16 inches by 10 $\frac{3}{4}$ inches. From the Collections of M. Buonaroti, and the Chevalier Vicar.

41. A MAGNIFICENT SHEET OF STUDIES—for the Tombs of the Medicis, admirably drawn with the pen and bistre; full of knowledge in the anatomy. On the same side is a study of J. de Medici, in a helmit, slightly drawn in black chalk; and on the reverse are several studies. This capital sheet is of his best time. Superb.

Size, 17 $\frac{1}{4}$ inches by 11 $\frac{1}{4}$ inches. From the Collections of Crozat, Mariette, the Marquis Legoy, and Thomas Dimsdale, Esq.

42. ONE OF THE BATHING FIGURES IN THE CARTOON OF PISA—this superb model is evidently drawn with great care, from nature; it is of his best time, and for one of his most celebrated works, which he executed in rivalry of L. da Vinci. On the reverse are some studies of figures, in red chalk. SUPERB.

Size, 16 $\frac{1}{2}$ inches by 11 $\frac{1}{4}$ inches. From the Collections of M. Buonaroti, and the Chevalier Vicar.

43. THE MARY—in the celebrated *Raising of Lazarus*, painted by Sebastian del Piombo. This very interesting and valuable drawing, in black chalk, on blue paper, illustrates, in a great degree, the idea always entertained of the share M. Angelo had in this grand picture. The present drawing has evidently been executed by S. del Piombo, probably from some sketch by M. Angelo, and has been shown him for his approval. He has left the head as it was; but has enlarged the style of the drapery, and sketched in, with wonderful energy, some heads in the background. Highly interesting.

Size, 11 inches by 9 inches. From the Collection of Sir Joshua Reynolds.

44. A NOBLE STUDY FOR THE ADAM—in the Sistine Chapel; this drawing is executed in black chalk. *Very capital.*

Size, 15 inches by 10 inches. From the Collection of Sir Joshua Reynolds.

45. VARIOUS STUDIES—a leg, in which the bones are drawn with surprising truth to nature, and the sinews and flesh marked in red chalk. Also some heads of caricature, and an old man's portrait, with a long beard, full of character. On the reverse are other studies.

Size, 11½ inches by 8½ inches. From the Collections of M. Crozat, Mariette, and the Count de Fries.

46. THE TAKING DOWN FROM THE CROSS—a grand composition of ten figures, admirably drawn in red chalk. *Very capital.*

Size, 10½ inches by 6½ inches. From the Collections of J. Hudson, Esq. J. Richardson, Esq. and Sir Joshua Reynolds.

47. A SHEET OF STUDIES—with horses and various trophies. Admirably drawn with the pen; and on the reverse are studies of architecture and figures.

Size, 11 inches by 7½ inches. From the Collection of J. Richardson, Esq.

48. CLEOPATRA WITH THE ASP—an admirable drawing, highly finished in black chalk, probably a model to execute in marble. Engraved in the *Italian School of Design.*

Size, 9¾ inches by 6¾ inches. From the Collection of W. Y. Ottley, Esq.

49. A DOOR—a fine architectural study, with some writing. This drawing is executed in black chalk, and is washed with bistre.

Size, 16½ inches by 10½ inches. From the Collections of M. Buonaroti, and the Chevalier Vicar.

50. **FOUR LEAVES FROM HIS POCKET BOOK**—pasted together; on which he has sketched several small figures from nature, as first ideas for the prophets and sybils in the Sistine Chapel. These finely executed sketches are particularly interesting, as shewing from what trifling origin the finest work in the pictorial art was imagined. They are drawn with the pen, on each side the paper; and on two of them are memorandums.

Size of the four, $11\frac{1}{4}$ inches by $10\frac{3}{4}$ inches. From the Collection of W. Y. Ottley, Esq.

51. **CHRIST FASTENED TO THE COLUMN**—a study for the picture painted by Sebastian del Piombo. This fine model is drawn in black chalk.

Size, $10\frac{3}{4}$ inches by $5\frac{1}{2}$ inches. From the Collection of J. Richardson, Esq.

52. **THREE FIGURES DISPUTING**—one a soldier. This capital drawing is particularly interesting, from the observations of its former possessor; and it is most fortunate that the copy by B. Franco is also in this Cabinet, so that the comparison can still be readily made. Engraved in the *Italian School of Design*.

ize, $15\frac{1}{4}$ inches by 10 inches. From the Collections of J. Richardson, Esq. Lord Spencer, and W. Y. Ottley, Esq.

53. **A FRAGMENT OF THE CARTOON OF PISA**—consisting of part of three of the figures in this very celebrated work. This highly interesting study is drawn in bistre, and is unfortunately much damaged.

Size, $14\frac{1}{4}$ inches by $13\frac{1}{2}$ inches. From the Collections of M. Buonaroti, and the Chevalier Vicar.

54. **AN OLD WOMAN AND A CHILD**—she walks with a stick with a large top, and her drapery is cast in grand folds; she appears speaking with anger, and has the fingers of her left hand extended:

this drawing is executed with a reed pen, and is full of expression; it is probably from life, but has a witch-like character. Capital.

*Size, 13 inches by 8½ inches. From the Collections of
M. Revil and W. Y. Ottley, Esq.*

55. HORSES, AND A SMALL STUDY FOR THE FIGHTING FOR THE STANDARD—this noble study is particularly interesting, the horses are evidently drawn from the life, with great attention, at the time he was undecided as to his subject for the cartoon of Pisa; on the reverse of this drawing are several poetical verses, in the hand writing of this illustrious master.

*Size, 17 inches by 11 inches. From the Collection of
W. Y. Ottley, Esq.*

56. CHRIST RISING FROM THE TOMB—a magnificent design; admirably drawn in black chalk.

*Size, 14 inches by 6¾ inches. From the Collection of
M. Dargenville.*

57. OUR SAVIOUR FASTENED TO THE COLUMN TO BE SCOURGED—a first thought for the magnificent picture painted by Sebastian del Piombo in Rome; this admirable study is executed in red chalk; the Christ, and one or two of the surrounding figures, highly finished, and others in outline. An highly interesting drawing.

*Size, 9¼ inches by 9¼ inches. From the Collections of
M. Buonaroti and the Chevalier Vicar.*

58. A GROUP—for the lower part of the crucifixion, the Virgin and the Maries lamenting: this very interesting Study is treated with the utmost sublimity and grandeur, and is of his highest style of art; it is drawn in black chalk. Capital.

*Size, 8½ inches by 5½ inches. From the Collection of
the Count de Fries.*

59. THE FALL OF PHÆTON—a most admirable model for the celebrated picture well known to the amateur from the engraving by N. Beatrice. This splendid design is executed in black chalk, and varies considerably from the engraving, it appears to have been a present from Michael Angelo to his friend Tommaso di Cavallieri, and he has written at the bottom of the drawing the following inscription :

“Ser Tommaso si questo schizzo non vi piace, ditelo a Urbino a cio ch io abbi tempo da averne facto un altro . . . come vi promessi, e si vi piace, e vogliate, ch io lo finisca.”

Size, $12\frac{1}{4}$ inches by $8\frac{1}{2}$ inches. From the Collections of M. Crozat, Mariette, Marquis Legoy, and T. Dimsdale, Esq.

60. THE VIRGIN—in the celebrated picture representing the Annunciation, which was painted by M. Venusti from his design for the Borghese Family ; this fine drawing is executed in black chalk, with great care, and has some slight studies on the back.

Size, $13\frac{3}{4}$ inches by $8\frac{3}{4}$ inches. From the Collections of M. Buonaroti and the Chevalier Vicar.

61. THE VIRGIN AND CHILD—the Virgin is represented seated, and the infant Saviour is on her knees, with his head turned from the spectator ; this capital drawing is treated with great sublimity, and is executed with the pen and bistre. Capital.

Size, $14\frac{1}{4}$ inches by $9\frac{3}{4}$ inches. From the Collections of M. Crozat, Mariette, De Claussen, and Thos. Dimsdale, Esq.

62. OUR LORD ASCENDING FROM THE TOMB—surrounded by a group of affrighted soldiers : this most admirable drawing is of the finest quality, the Saviour is elongated in the style of Parmigiano, which gives a lightness to the body most judiciously and classically chosen for this subject by this illustrious master. SUPERB.

Size, $12\frac{3}{4}$ inches by $11\frac{1}{4}$ inches. From the Collections of M. Buonaroti and the Chevalier Vicar.

63. ISAIAH—the celebrated first thought for the splendid figure in the Sistine Chapel : this magnificent study is one of the finest

drawings existing by this great master ; it is executed with the pen and bistre, and is engraved in the Italian School of Design. SUPERB.

Size, $16\frac{3}{4}$ inches by $11\frac{1}{4}$ inches. From the Collections of M. Cicciporci, M. Cavaceppi, and W. Y. Ottley, Esq.

64. STUDY—for the celebrated Pieta engraved by Julio Bonasone ; this most admirable drawing is of the first quality—the Saviour is reclining at the feet of the Virgin after his crucifixion, a part of the cross is above the head of the Virgin, and the arms of the Christ are supported by two angels ; this capital model is executed in black chalk, and is full of character and expression. SUPERB.

Size, $11\frac{1}{2}$ inches by $7\frac{1}{2}$ inches. From the Collection of M. Brunet, of Paris.

65. THE VIRGIN AND THE ANGEL—a subject for the Annunciation, which was painted, with considerable variations, by Marcello Venusti, from the design of Michael Angelo : this interesting drawing is executed in black chalk, and is very capital.

Size, 11 inches by $7\frac{3}{4}$ inches. From the Collections of M. Buonaroti and the Chevalier Vicar.

66. OUR LORD—at whole length ; a study for the celebrated composition of Christ and the woman at the well : this admirable drawing is most carefully finished in black chalk, and on the reverse is another smaller study for the same figure, and also some hands. Capital.

Size, $10\frac{3}{4}$ inches by $6\frac{1}{2}$ inches. From the Collection of M. Buonaroti and the Chevalier Vicar.

67. VARIOUS STUDIES FOR A SAMSON SLAYING A PHILISTINE—tried in various attitudes ; most admirably drawn in black chalk : although the figures are small, yet the expression and truth of the anatomy is perfect. Capital.

Size, $9\frac{3}{4}$ inches by $8\frac{1}{2}$ inches. From the Collection of M. Buonaroti and the Chevalier Vicar.

68. A WOMAN SITTING PLAYING WITH A CHILD—who stands on her knees; evidently from life, and which he has made use of in the grand work of the Sistine Chapel; this drawing is executed in black chalk, washed with bistre of a grey tone, and is engraved in the Italian School of Design.

Size, 7 inches by 5½ inches. From the Collection of W. Y. Ottley, Esq.

69. A FIGURE RISING FROM THE GRAVE—in the foreground of the 'Last Judgment;' this most admirable study is of the finest quality: the anatomy of the body, and the truth of the joints of the elbows, are equal to the Elgin marbles; this splendid drawing is executed in black chalk, and on the reverse are some other studies of arms, &c.

Size, 11½ inches by 9½ inches. From the Collections of M. Buonaroti and the Chevalier Vicar.

70. ONE OF THE FIGURES IN THE *Last Judgment*—an admirable model; highly finished in black chalk, and touched with surprising truth to anatomical knowledge. Highly interesting.

Size, 12½ inches by 5½ inches. From the Collection of W. Y. Ottley, Esq.

71. THE RETURN OF THE HOLY FAMILY FROM EGYPT—a slight sketch in oil on board, highly interesting, as it shews his progress of work, he has drawn the figures unclothed, and has marked in some parts of the drapery over the naked figures. This curious and indisputable grisaille is probably unique.

Size, 26 inches by 21 inches. From the Collection of the King of Naples, at the Capo di Monti, and W. Y. Ottley, Esq., it is mentioned in the Italian School of Design, page 31.

72. THE HOLY FAMILY—well known to the amateurs from the pictures painted from it by M. Venusti: this splendid drawing is one of the most important in this matchless collection; it is executed, with the greatest care, in red chalk, and is full of sublime character. SUPERB.

Size, 15½ inches by 11 inches. From the Collections of M. Buonaroti and the Chevalier Vicar.

73. THE VIRGIN, OUR LORD, AND ST. JOHN—this splendid composition is highly valuable, as proving his power when he executed works of an elegant description—the expression and taste of this divine drawing is equal to any work of Raffaele or Correggio; it is executed in black chalk, highly finished, and is one of the chief ornaments of this matchless collection. *Superb.*

Size, 12½ inches by 8 inches. From the Collections of M. Buonaroti and the Chevalier Vicar.

74. THE CELEBRATED HEAD OF ST. BARTHOLOMEW—in the *Last Judgment*. Mr. Ottley, in his description of this splendid drawing, observes with truth,—that it possesses an energy and sublimity of character and expression, which we shall in vain look for in the works of other artists, and which, perhaps, no one but he ever conceived. Most capital. On the reverse are some studies.

Size, 15½ inches by 9¾ inches. From the Collection of W. Y. Ottley, Esq. and engraved in his School of Design.

75. A NOBLE HEAD OF A WARRIOR—possibly an ideal portrait of himself, at it bears some resemblance to his character: it is very richly ornamented with an helmet of a singular form; admirably drawn in black chalk. *Superb.*

Size, 16 inches by 10½ inches. From the Collection of Sir Joshua Reynolds, P.R.A.

76. THE TAKING DOWN FROM THE CROSS—a very splendid composition, most important, as no picture is known of this subject. This grand design is of the first order; it is executed in red chalk. Most capital.

Size, 14¾ inches by 11 inches. From the Collection of the Baron de Non.

77. MICHAEL ANGELO'S DREAM—a model for the celebrated picture said to be at Dresden, and well known by the engravings from it: a most classic composition. A male figure, most admirably drawn, sits on a square seat, from which a curtain being drawn, shews a variety of masks; the figure rests on a globe, with his

head thrown back, and a winged angel, with a trumpet, appears to sound in his ears, and shew him, in several groupes of small figures, the various crimes and vices of mankind. This drawing is executed in black chalk, and is of such surprising excellence, that it may be ranked with the finest Greek sculpture—it is one of the finest drawings in the world.

Size, 15 $\frac{3}{4}$ inches by 11 inches. From the Collections of M. Buonaroti, Vicar, and W. Y. Ottley, Esq.

78. ONE OF THE FIGURES ON THE FOREGROUND OF THE 'LAST JUDGMENT'—this capital study is executed in black chalk; highly finished.

Size, 6 $\frac{3}{4}$ inches by 6 inches. From the Collection of J. Hudson, Esq.

79. THE ADAM—a most noble study for the celebrated work in the Sistine Chapel. This most admirable drawing is one of the finest examples existing of the surprising talents of this illustrious master; it is worthy the best of the Greek sculptors, and may compare with the Ilyssus in the British Museum. This capital study is drawn with red chalk, and on the reverse is a head of great character. Both these drawings are engraved in the Italian School of Design. *Superb.*

Size, 10 $\frac{1}{2}$ inches by 7 $\frac{3}{4}$ inches. From the Collections of J. Richardson, Esq., Sir J. Reynolds, and W. Y. Ottley, Esq.

80. HEAD OF A MAN—strongly expressive of malevolence, evidently drawn from life. This fine drawing is executed in red chalk, the face highly finished, and the cap and drapery freely sketched. Capital. Engraved in the School of Design.

Size, 11 inches by 8 inches. From the Collection of M. Buonaroti, the Chevalier Vicar, and W. Y. Ottley, Esq.

81. STUDIES FOR THE DAVID WITH THE SLING—this fine drawing is highly interesting, as it contains subjects on both sides the paper, and also the following inscription:—

“Daviete cholla fromba e io chollarche.”

Which signifies,—‘ David with his sling, and I with the chisel.’ This very interesting drawing is executed with the pen and bistre.

Size, 10 inches by 7 inches. From the Collections of M. Crozat, Mariette, Marquis Legoy, and T. Dimsdale, Esq.

82. VARIOUS SMALL STUDIES OF FIGURES—on three sheets of paper; admirably drawn in black chalk; they are chiefly for subjects from the New Testament, the disciples asleep on the mount, and the Virgin supporting the body of our Saviour, &c.

Size, 13½ inches by 13 inches. From the Collection of W. Y. Ottley, Esq.

83. THE LAZARUS AND ANOTHER FIGURE—a design of part of the celebrated picture by Sebastian del Piombo, in the National Gallery, below are some studies for the foot of the Lazarus, one of which is marked through, as defective. This admirable study is executed in red chalk, and is finished with the utmost delicacy, with a profound knowledge of anatomy, and is most interesting, as proving the interest Michael Angelo took in the picture which was painted in rivalry of the *Transfiguration* of Raffaele.

Size, 10 inches by 4¾ inches. From the Collections of M. Buonaroti and the Chevalier Vicar.

84. A NOBLE SHEET OF STUDIES FOR THE ‘LAST JUDGMENT’—this most valuable, and highly interesting study, is executed in black chalk, it is engraved, and forms one of the principal ornaments in the Italian School of Design.

Size, 15 inches by 10 inches. From the Collections of M. Ciccaporci, M. Cavaceppi, and W. Y. Ottley, Esq.

85. THE LAZARUS—two most interesting studies for the picture in the National Gallery: in one he is represented sitting on the tomb, in a different position to that which he adopted, in the other, the leg is thrown up similar to the action of the picture, but the idea of his pushing off the bandage of the leg, seems as yet not to have occurred to him. These most valuable and interesting studies are

executed in red chalk ; on the second model is another study, in which the figure is standing.

Size, 13½ inches by 8 inches. From the Collections of M. Buonaroti and the Chevalier Vicar.

86. THE UPPER PART OF THE 'LAST JUDGMENT'—this admirable study is most interesting, it is one of the very few designs which exists for this stupendous work, and varies considerably from the fresco ; it is executed in black chalk. *Superb.*

Size, 13½ inches by 11½ inches. From the Collections of M. Buonaroti and the Chevalier Vicar.

87. THE LAZARUS AND TWO OTHER FIGURES—a study for the finest portion of the celebrated picture by Sebastian del Piombo, now in the National Gallery. This most valuable and superb study is most interesting, as it proves the correct judgment of the late Mr. Fuseli, in his opinion, that the figure of Lazarus was the work of Michael Angelo ; this fine drawing is executed in red chalk. *Capital.*

Size, 10 inches by 7½ inches. From the Collections of M. Buonaroti and the Chevalier Vicar.

88. THE DRIVING THE MONEY CHANGERS FROM THE TEMPLE—which was painted by M. Venusti for the Borghese family. These most interesting models are of the highest quality, and are particularly important, as they are not engraved : it is very remarkable, that the middle drawing is upon several bits of paper pasted together.

Size, 18½ inches by 14¾ inches. From the Collections of M. Buonaroti and the Chevalier Vicar.

89. VARIOUS STUDIES—executed in red chalk and the pen, part of the male subject and a hand are admirably executed in red chalk, and several small figures are sketched with great spirit with the pen. This fine drawing has some studies on the reverse.

Size, 11 inches by 7½ inches. From the Collections of M. Crozat, Mariette, and T. Dimsdale, Esq.

90. PORTRAIT OF AN AGED MAN—of fine expression, with a beard; this fine drawing is executed with black chalk. Capital.

*Size, $7\frac{3}{4}$ inches by $5\frac{3}{4}$ inches. From the Collections of
M. Buonaroti and the Chevalier Vicar.*

91. TWO FIGURES—in large cloaks, one in an attitude of thought, with his head reclined; on the reverse is a head of a man in a singular cap; both these drawings are executed with the pen and bistre, and are engraved in the Italian School of Design.

*Size, $10\frac{3}{4}$ inches by 7 inches. From the Collection of
W. Y. Ottley, Esq.*

92. AN AGED FEMALE—probably a design for a witch or sybil; very highly finished with the pen, and full of character. Engraved in the work of Mr. Metz.

*Size, $13\frac{1}{2}$ inches by $5\frac{1}{4}$ inches. From the Collection of
Richard Cosway, Esq.*

93. MICHAEL ANGELO AND HIS FRIEND ANT. DELLA TORRE—dissecting a human figure, which lays extended on a table, the arms hang to the ground, and a lighted candle is fixed in the stomach of the body. This very curious drawing is mentioned by several authors, and is executed with the pen and bistre in a most spirited manner.

*Size, $9\frac{3}{4}$ inches by $6\frac{3}{4}$ inches. From the Collections of M. Crozat,
M. Mariette, the Marquis Legoy, and T. Dimsdale, Esq.*

94. THE TIBERTINE SYBIL—in the vault of the Sistine Chapel; this admirable model is highly finished in black chalk, and is slightly washed in bistre in the shadow.

*Size, $15\frac{1}{2}$ inches by $10\frac{1}{4}$ inches. From the Collections of
M. Buonaroti and the Chevalier Vicar.*

95. THE LIBICA SYBIL—in the vault of the Sistine Chapel; this fine model is highly finished in black chalk, slightly washed with bistre.

*Size, $15\frac{1}{2}$ inches by 10 inches. From the Collections of
M. Buonaroti and the Chevalier Vicar.*

96. A DRAGON OR CHIMERÆ—a winged monster; most admirably drawn with the pen and bistre: on the reverse are some studies of eyes and a head, which appear to have been drawn by M. Angelo as a lesson for his scholar, Andrea Mini, who has copied them very indifferently. M. Angelo has written on this curious drawing his observation recommending patience to his disciple. Highly interesting. This curious drawing has been copied by A. Caracci, and is placed by the original.

Size, 13¼ inches by 10¼ inches. From the Collection of the Baron de Non.

97. A FEMALE—seated: probably a design for one of the sybils; drawn in red chalk, evidently from nature: treated in a grand style.

Size, 10¼ inches by 7½ inches. From the Collections of M. Buonaroti and the Chevalier Vicar.

98. THE VIRGIN—an admirable study for the Last Judgment; slightly executed in black chalk, and in his grandest style. Capital.

Size, 15¼ inches by 9 inches. From the Collections of M. Buonaroti and the Chevalier Vicar.

99. TWO OF THE PRINCIPAL FIGURES IN THE 'LAST JUDGMENT'—very highly finished in black chalk, and drawn with the utmost anatomical skill. Very capital.

Size, 15¼ inches by 10 inches. From the Collections of M. Buonaroti and the Chevalier Vicar.

100. A RECLINING SLEEPING MALE FIGURE—with a youth standing at his feet; probably a first thought for the celebrated dream. This beautiful drawing is executed in black chalk, and is of surprising delicacy of finish, with a correctness of anatomy which may class with the finest Greek Cameo; above the figures are three lines of writing by this illustrious artist.

Size, 7½ inches by 5 inches. From the Collections of M. Buonaroti and the Chevalier Vicar.


The interesting document copied for this Catalogue was obtained from the Chevalier Vicar, who purchased it from M. Buonaroti, the descendant of this family.

The Proprietors of the LAWRENCE GALLERY have for the present refrained from putting a value on the present Collection by M. Angelo.

Io Michele Lagmolo di Lodovico Simon o vicevinto oggi questa di diciannove ottobre
mille cinquecento ventiquattro' d'agionanni spina duoiati quattro cento doro largi
pla promigione Fattami octo mesi Fa da papa Clemente disingnato ducati
el mece pla Figaro delle Sepulture della Sagrestia di Satorozo e poema
lora con la sua scittor infacci faro ep feto dolue ro questo di de
do o fatto questa duno propria mano

questo lachopia della quinzana mandata decto di pommone muni Et stamoco aguar
mni spina di de auer chomissione pagar mi lasso pro decto promigione

The Proprietors of the LAWRENCE GALLERY have for the present refrained from putting a value on the present Collection by M. Angelo.

 In consequence of numerous applications for some of the Catalogues which are out of print, the Proprietors of the Lawrence Gallery respectfully announce their intention to reprint the entire Catalogue, with some additions.

NINTH EXHIBITION
OF
THE LAWRENCE GALLERY.

RAFFAELLE.

"LAWRENCE GALLERY—RAFFAELLE DESIGNS.—At some future time what a triumph it will be for those who have seen the Lawrence collection of Drawings, when the possibility of seeing them has, perhaps, for ever passed away from England! The Raffaele series, once on the point of being secured for our National Gallery, is now, we are told by the proprietors, *not* to adorn that establishment, as the Trustees will only give what Sir Thomas would have taken *after his death*, and what neither he nor Messrs. Woodburn would think of accepting while alive. Sir Thomas bequeathed his "Drawings," at a third of their value, to the nation; but is it to be expected, that when this present was refused, the Trustees should have it offered them again, made over to them a second time in a living testament by the printsellers who bought the collection as a mereantile speculation? No! if we now wish to purchase it, we must pay the price of our parsimonious refusal aforesaid; we must buy the Drawings at their full value, instead of at less than half. Such is the result of our wonderful prudence! Had not Montaigne reason to say, "it is by no means the folly of men which I laugh at, but their wisdom?" However, as to the Raffaelles: they are the most interesting of the whole collection yet submitted to public notice. It is true Raffaele does not appear so pre-eminent with the pen or the wash as the pencil or fresco; both in this collection and others we have seen, his drawings scarcely can be said to rival those of other great masters, such as Michael Angelo, Da Vinci, &c.; but here, at least, their number and illustrative nature, no less than their real merits, combine to place them, as a series, highest in the scale of those yet exhibited, and perhaps lower only than those to come, viz. those by Buonarroti. We shall proceed to point out such as may be worthiest the *dilettante's* attention. No. 1, a 'Portrait of the Artist,' very like the terra cotta bust in the Glyptothek of Munich, also denominated a portrait of Raffaele, and we believe with as little foundation as this beautiful drawing. Query: does so much breadth of manner belong to Raffaele's pencil, at the age indicated by this portrait? No. 4, 'Adoration of the Shepherds,' a model for the Vatican picture, and more valuable, inasmuch more assuredly by the hand of Raffaele. No. 5, 'Four Warriors; interesting for the Peruginesque, early grace, almost girlish, which inspired the youthful genius of Sanzio. It is also an exquisite sample of workmanship with that delicate instrument—the silver point. No. 6, a 'Saint on his Knees' with heaven-turned look, full of martyrlike resignation and expression. It might be that of a St. Stephen lapidated. The late William Young Otley says, in his 'School of Design,' that although a performance of Raffaele when very young, he scarcely knows the drawing made by him at a more advanced age, for which he would have exchanged it. No. 7, the 'Sister of Raffaele,' who knows anything about the sister of Raffaele? we cannot well authenticate even his own likeness. This admirable study with the point seems rather to be taken from the Peruginesque model for Madonnas,

RAFFAELLE.

and particularly for one in a picture ascribed to Pietro, which belonged to the Hon. T. Greville. No. 12, 'Virgin and Child;' Raffaele is here still in the school of Perugino and perfect simplicity. Ideal beauty, however, begins to dawn upon the mind hitherto content with the light of pure nature, and of religious feeling. No. 14, 'Nymphs and Tritons,' placed out of its chronological order, as evidently pertaining to an advanced period of the artist's education, when his outline became full, and he had obtained free command of his pencil. The composition exquisitely graceful and poetic. No. 18, 'Head of a Saint;' cutting a little too much upon the ground; its sanguine look of adoration was derived from the same school (Perugino's) as that self-same hardness of manner. No. 19, a most instructive sheet of 'Studies.' No. 21, a 'Holy Family;' of peculiar interest, as the first thought for the celebrated Stafford picture, once in the Orleans Gallery. Nos. 24 and 25, supply one among the numberless proofs of those wonderful pains undergone by Raffaele, as well as every other first-rate genius of the art, through real enthusiasm for his object; we, who rely so much on our *inspiration*, could never think of descending to the mechanical means of success which those great workmen, Michael Angelo, Leonardo, and Raffaele, found requisite. What is the consequence? Why, in comparison with their glory, despicability. No. 25, presents us with the figures of No. 24, drawn *from the skeleton*, to attain perfect anatomical precision. This is but another glimpse at the spirit which led Michael to go through a twelve years' apprenticeship in the dissecting room, whereby he entailed upon himself ill-health and immortality! No. 26, 'Lament over the Saviour,' bears little or no resemblance to the Borghese 'Entombment' (for which the catalogue calls it a design), but would have made a still finer work, as the composition is much superior (not making a secondary figure principal), and the expression still deeper. Nothing, indeed, can surpass the profound anguish of the St. John, or the agony of the Mother. All the other Marys are of perfect grace and beauty, while the design, colour, and *clair-obscur*, promise one of the noblest possible works, which, with such a drawing, we can hardly regret was never executed. No. 37, a few scratches somewhat in the shape of a Holy Family, being perhaps the most miraculous piece of handiwork here, but we do not expect the novice to admire it. No. 47, 'The Pest;' delicacy of finish, and elaboration which the superficial would never deem the secret of the grandiose frescos at the Vatican. Yet are all these contained in the little sheet of workmanship before us! But let us wait till we see the drawings of Michael Angelo, and then hear what the adorers of the slap-dash style, so much in vogue at present, have to say against elaboration. No. 51, 'Massacre of the Innocents;' preparative drawing, with the figures yet undraped, but, from that very circumstance, perhaps, an air of more precipitation, confusion, and horrid surprise is thrown over the scene. No. 59, a 'Venus,' from the fresco of the Farnesina Palace; a superb design, and moreover showing the artist's fidelity to his model, whose face he has copied, though by no means that of a Venus, except in the Pantheon of Caffraria. No. 52, the 'Covenant of the Rainbow;' Noah and sons kneeling beside the stranded ark, while the paternal Saviour points to the celestial sign of his compassion, is perfectly sublime, from the tremendous solitude and nakedness of the composition. More poetry imbues this sketch than any other in the series. No. 61, 'Study of a Female.' All of Michael Angelo's greatness, and more than his rather unusual beauty! but the broad Sibylline bosom is, in fact, a plagiarism from Michael, and was not retained by his imitator when he painted this head in the 'Heliodorus.' No. 67, 'Melpomene,' a study for the 'Parnassus,' where, however, the Muse's front face is shown with much less happy effect than results from

this *tournure* of her profile, so harmonious with the lines of her movement. Grandeur and elegance distinguish the noble form, which its drapery suggests, or reveals, of finest proportions. No. 70, 'Study of two Figures,' for the 'School of Athens,' another most superb specimen of the metal point. But its workmanship, however exquisite, is still less to be admired than the infinite grace of the attitudes and movement. A beard on the descending figure has not improved its beauty in the fresco. Nos. 72 and 73, 'Studies,' for two figures in the 'Burning of the Borgo,' give a much higher notion of Raffaele's design than the frescos themselves, which were either never painted by him, or painted again by some restorer. No. 73, a model for the 'St. Cecilia' of Bologna, or rather a first thought, as many alterations have been made in the picture. Among them we may observe proofs of the painter's refined judgment—for example, the female saint, who here divides our interest with Cecilia, is reduced to inanimate beauty on the canvas, that she may not distract attention—St. Paul leans upon the sword militant more firmly—the angelic choir is fuller—and other instruments lie scattered at the despairing musician's feet. No. 74, 'Head of the Horse in Heliodorus.' Mr. Otley remarks, that it 'can only be compared to the finest remains of Greek art,' which is, perhaps, not altogether untrue, if abstract perfection alone be spoken of; but if it mean that any *similitude of style* exists, we must demur. This head, we submit, wholly belongs to the modern, picturesque, or somewhat *caricato* style, is distinguished from the classic, symmetrical, and chastened, which is seen in the Elgin marbles for example. Our opinion consists, nevertheless, with all but the very highest admiration of the drawing before us—an admiration we can concede to Grecian art solely. No. 75, 'Portrait of Timoteo della Vite,' of an excellence that almost levels all distinction between drawing and painting. It resembles the beautiful gray portrait of 'Castiglione,' in the Louvre. No. 77, 'The Madonna del Pesc' of Spain; a model for unembarrassed economy of style in composition, and is itself a picture to the engraving by Marc Antonio, which but feebly reflects it, though from the most spirited burin ever known. Nos. 83, 85, 86, 87, 88, 89, designs for the Loggie; invaluable as the frescos are by other hands, we need not add, far less wonder-working than his own. No. 84, 'Study,' for the 'School of Athens,' consummate in design, although it appears from the different members being redrawn, that our artist had by some mistake, viewed his model from too low a situation. No. 90, 'Sporting Boys,' a sport to Raffaele perhaps, but our despair. It is superlative. No. 94, a design for the 'Burning Bush;' executed with a mastery quite Michaelangeloesque, at least in the left arm of the principal figure. Nos. 95 and 97, 'Studies' for the 'Attila' and 'Battle of Ostia,' frescos in the Vatican; well worth notice, as differing much, and sometimes judiciously, from the pictures. Engravings by Volpato are hung in the next room, with which the amateur may compare them. No. 99, 'Apostolic head in the 'Transfiguration:' very fine. No. 100, 'study of a 'Female Head,' in the same; of yet grander expression and style. Various other drawings merit, perhaps, as much commendation, had we space for it. A splendidly coloured fragment, in distemper, hangs upon the left wainscot, above the designs, and crowns this magnificent exhibition."—*Athenæum*, June 11th, 1836.

"A HUNDRED of the Designs and Studies of Raffaele, forming part of the Lawrence collection, are now exhibiting at Messrs. Woodburn's Gallery, 112, St. Martin's Lane. We have seen them only once as yet, but we shall go and look again and again. Words cannot convey an idea of their ineffable beauty and grandeur: they beggar description. The soul

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of the divine master breathes in every design. The forms are the perfection of humanity; the compositions display poetic invention according to nature; the faces are radiant with sensibility and earnestness; and the story of every subject is told with intense feeling and dramatic force.

"The negotiation for the purchase of these precious relics for the National Gallery is broken off, we regret to hear, on account of the price. Doubtless £15,000 is a large sum for 180 sketches, even by Raffaele—though their *worth* is inestimable: but if an individual, and he a painter, could expend more in collecting them together, surely that sum might be afforded by a nation. We hope they may yet remain to us: their loss to art in this country would amount to a calamity.

"We shall return to the admiration of these pure and refined emanations of genius. In the mean time, we tell every one who has a spark of feeling for truth and beauty in art, to go and behold them while they are visible: the time is short—only a month."—*Spectator*, June 4th, 1836.

"The comparatively few paintings by Raffaele that are in this country convey a very inadequate idea of his wonderful powers. They are chiefly cabinet pictures of Holy Families, painted in the minute and laboured manner of his master, Perugino; and though refined sentiment, beauty of form, grace of composition, and sweetness of expression, are evident in all, the overwrought execution gives to them a dry quaintness that is not inviting to the uninitiated eye. We have the Cartoons, it is true; and the grandeur and majesty of those sublime creations impress even the casual observer; but the harshness of the outlines and the coarse materials with which they were drawn, they being designed as patterns for tapestry, are not calculated to please the sense; and people are apt to regard pictures with a passing glance, as if they were intended to gratify the eye, instead of looking attentively at them, so as fully to comprehend the painter's meaning. Among these drawings by Raffaele, is a cartoon head of the life-size, of 'Timoteo della Vite' (75), with an air of godlike serenity and dignity, which is executed with the delicacy, elaboration and power of an oil painting. From this magnificent drawing we may form an idea of what Raffaele would have made the Cartoons, had he intended them to be viewed as pictures.

"The hundred drawings now exhibited—we hope the others will also be shown—contain the first thoughts and studies and finished models of some of Raffaele's finest works. Raffaele represented nature in its purity and beauty, instinctively rejecting any thing mean and gross, but not sacrificing character to conventional notions of elegance, nor exaggerating beauty into deformity with the mistaken idea of reaching ideal form: his was the true ideal—nature perfected. The slight sketches are mostly made with pen and bistre, or drawn with a metal point on prepared paper; the studies of heads are chiefly in crayons; and the finished models of pictures are highly wrought, with light and shade and effect, in sepia. These last are on a small scale, and exquisitely delicate; the extremities, the muscles of the body and limbs, and the expression of the faces, being indicated with extreme nicety. The beauty and force of expression in heads not as large as a finger-nail, where the eyes are mere dots of brown is marvellous. Even in the slight sketches, some idea of the expression of the faces is conveyed by a single touch: one of a Virgin and Child (37), is a remarkable instance of the precision and freedom with which the beauty of form and composition in the picture is indicated by a few strokes of the pen; but he who could produce so much with so little means, has set a great example to artists of patient labour, study, and exactness, of which this power of correct and rapid indication is one of the results. By comparing

the sketch with a correction in the margin, we perceive how much of truth, as well as grace depended upon minute attention to correct drawing. We have several instances where Raffaele has first drawn the naked forms in the attitudes of the draped figures in his pictures. Modern painters employ drapery to hide the defects of their drawing. Raffaele used it in such a manner as to develop the elegancies of attitude and action in the form beneath. Here is also one instance, and we venture to say not a singular one, in the study of a design representing the Virgin Swooning (25), where the skeleton is actually drawn to show the natural inclination of the powerless limbs of a falling person. What a lesson is this to Academic professors, who teach that only a superficial knowledge of anatomy is requisite for the painter. Without this intimate acquaintance with the anatomy of the figure, not even Raffaele himself could have embodied his lovely perceptions of beauty and grace. The divine master felt that the spirit of pictorial invention must be clothed in bodily forms; and he took care that they should be fit to receive and express it.

"An angel in an outline design for an 'Annunciation' (2), made at the age of eighteen, shows how early in his career Raffaele's genius manifested itself: nothing can surpass its ærial elegance of form and action, and the expression of superhuman benignity and sweetness. His sister, of whom there are several studies at different ages, was the model of his Madonnas; in whose lineaments may be traced her oval full face, with small, softly marked, and delicately formed features, somewhat resembling his own. The drawing of 'St. Cecilia' (73), made by Raffaele for Marc Antonio to engrave from, shows how much the grace and expression of the originals is lost in the engraving. The seraphic loveliness and rapt inspiration of St. Cecilia, and the mute adoring attention of the attendant saints, seems almost beyond the power of art to express. Another, of 'The Madonna with the Fish' (77), is only a less remarkable instance of the same fact.

"Among the designs for Scriptural subjects, painted in fresco in the Loggie of the Vatican, these of 'Jacob's Dream' (85), 'Joseph Telling his Dream' (86), 'The Finding of Moses' (87), 'Lot and his Daughters Departing from Sodom' (84)—which are familiar to us in the prints of Raffaele's Bible, as they are called—enable us to form some idea of the grandeur of the paintings, as well as of the wretched inferiority of the prints. There are several slight sketches of the Virgin and Holy Family (12, 34, 37, 48, 49), and of the Dead Christ and the Marys (17, 22, 23, 26), of exquisite beauty of composition. We must not attempt to describe them. We cannot, however, pass by 'The Pest' (47). A husband is kneeling over the dead body of his wife, covering his mouth and nostrils with one hand, and with the other averting the eager yearning face of their infant; while a female with a backward glance of pain and horror is flying from the frightful scene. There are other episodes in this picture, which is a miniature model for the engraving, but the awful nature of the calamity is conveyed in this affecting group.

"We reluctantly conclude this unsatisfactory mention of these wonderful works, for space and words alike fail us. They must be seen and felt to be appreciated; and we can only hope to have succeeded in drawing the attention of our readers to them.

"There are in the room some engraved imitations of several of the sketches, and copies in crayons of the 'Transfiguration,' the 'Madonna del Seggiola,' and other pictures, besides some coloured drawings of the compartments in the Loggie of the Vatican, showing the situation of the frescos in that superb structure."—*Spectator*, June 11th.

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“THE succession of these drawings of the old masters has been managed with so much art, that each collection has appeared to surpass in interest its predecessor. This, the ninth exhibition, consists of a collection of 100 original drawings by Raffaele. The entire collection, we are informed, amounts to about 180, and will be sold for £15,000, a sum considerably under what they cost Sir Thomas Lawrence. In the catalogue, drawn up on the present occasion with the same good taste, skill, and industry, which have been displayed in all former catalogues, speaking of the munificent collector of these drawings, it is stated that ‘it would be tedious to enumerate the various sales which have occurred in London, at which acquisitions were made for this splendid cabinet. Whenever a drawing of any importance came to the hammer, from the time of Sir Joshua Reynolds to the death of Sir Thomas Lawrence, its possession was contested by this liberal collector, and mostly with success. Thus,’ continues the catalogue, ‘it will be readily seen and acknowledged that circumstances not likely again to occur have brought together this most valuable collection of the works of this prince of painters; the proprietors, having seen all the cabinets on the Continent, are able to speak as to the relative interest of other Collections; and they are confident that there exists nothing to approach them. They doubt, if all the Raffaelles were selected from six of the finest collections in Europe, whether Royal or private, they could produce the number and quality of those described in the present catalogue.’ Nor does this, upon inspection, appear to be an exaggerated estimate of these gems of art. To attempt to direct attention to any of the drawings in particular might seem a work of supererogation, for from No. 1 to No. 100 each specimen will richly repay the closest investigation, and excite increasing wonder. From his earliest to his latest drawing, whatever may be the degree of grace and beauty, which with him were divine, the same studious care is observable. The visions of loveliness his imagination created, an unceasing industry worked to completion. Nos. 24 and 25 are beautiful instances of this attention. No. 24 is a drawing of the Virgin fainting, supported by females, being a study for the splendid picture now in the Borghese gallery at Rome; and No. 25 is a study for the same group, with the heads separately placed, with the Virgin and other figures represented as skeletons, for the purpose of displaying the anatomy of the figure; evincing thus a degree of labour a drudge might undergo, but to which genius rarely consents. No. 75 is a portrait of Timoteo della Vite, a superb cartoon of the size of life, and is probably one of the most magnificent existing specimens of a portrait. From Raffaele’s ‘School of Athens,’ and others of his celebrated pictures, with more casual sketches, we might select a great number; but nothing short of the transcription of the titles of the whole drawings could convey any adequate notion of their splendour. To see the collection is, we believe, to see the greatest glories of art ever produced gathered together in one view. The drawings of Michael Angelo form the tenth, and the last, of these invaluable exhibitions.”—*Morning Post*, June 5th, 1836.

“THE ninth, and, we regret to add, the penultimate portion of the Lawrence Collection of Original Drawings, was on Monday submitted to public view at Messrs. Woodburn’s Gallery, which will remain open for that purpose during the present month. It consists of a hundred drawings by Raffaele; and is by far the most valuable and interesting part of the collection that has yet been exhibited. The history, as detailed in the catalogue, of the manner in which this unrivalled collection was made, is curious; and, among other things, shews distinctly why Sir Thomas Lawrence was always in a state of pecuniary difficulty. Well may the present

proprietors say,—‘ To be able, in one room, to trace the practice in art of this prince of painters, from the dawn of his genius to the end of his short but glorious career, by means of indisputably authentic works of his own hand, is an advantage which the most zealous artist or amateur might have dreamed of, but could not expect to see realised.’ To utter the name of ‘ Raffaele,’ is at once to awaken the remembrance of all that is beautiful, tender, graceful, feeling, delicate, expressive, and divine in the art: and we have in this collection the germs of many of his noblest and most celebrated compositions. Our favourites—if from such a galaxy we may be permitted to point out any stars that appear to us to shine with peculiar splendour—are, 5, ‘ A Group of Four Warriors;’ 14, ‘ Nymphs and Tritons;’ 17, ‘ The Entombment of our Saviour;’ 20, ‘ The Adoration of the Shepherds by Night;’ 26, ‘ The Marys lamenting over the dead Body of our Saviour;’ 34, ‘ The Virgin, our Lord, and St. John;’ 37, ‘ The Virgin, Child, and an Angel;’ 48, ‘ A Holy Family;’ 51, ‘ First Idea for the celebrated Massacre of the Innocents;’ 64, ‘ Study for a great part of the School of Athens;’ 71, ‘ Charity;’ 73, ‘ St. Cecilia, and other Saints;’ 74, ‘ Head of the Horse of Heliodorus;’ 75, ‘ Portrait of Timoteo della Vite;’ 79, ‘ A Warrior striding over a fallen Foe;’ 82, ‘ One of the Apostles in the Dispute of the Sacrament;’ 85, ‘ Jacob’s Dream;’ and, 87, ‘ The finding of Moses.’

“ We regret to read, in the introduction to the catalogue, that ‘ a negotiation (with the trustees of the National Gallery) which would have secured to this kingdom this matchless collection, has unfortunately failed; and, consequently, that these drawings are now probably destined to advance the arts of a foreign nation.’ Is it possible?”—*Literary Gazette*, June 11th, 1836.

“ A motion is about to be made in the House of Commons, we understand, that Government should purchase the collection of Raffaele drawings, now in the possession of Messrs. Woodburn. We think that if the motion is made, it should be extended to the drawings of the other great masters in art. There is still time for this. Messrs. Woodburn have parted with some of what may be called the second-rate collections—Julio Romano, the two Carraccis, and (we venture to add) Claude; but the drawings of Raffaele, Michael Angelo, Leonardo (except the Cartoons), Titian, Rubens, and Rembrandt, still remain. Offers have been made for some of these from Paris and Berlin, but the proprietors await the determination of this country, before they scatter their hoards of treasures upon the Continent.

“ If the present opportunity be lost, it is scarcely within the limits of possibility that such a one will arise again. The gems of a dozen famous collections were united to form that of the late Sir Thomas Lawrence. He spared nothing—neither trouble, expense, nor solicitation, to obtain the best drawings of every master—and he succeeded. Mr. Ottley (whose recent death is a great loss to this delightful art) who selected, with a learned eye, from all places in Italy, gave up the whole of his accumulated treasures to Sir Thomas Lawrence. The best drawings, once belonging to Mr. Udney, Sir Joshua Reynolds, M. Crozat, the Count de Fries, the Duke of Alva, the Marquis Legoy, the Baron Denon, and, finally, the Chevalier Vicar, (who himself possessed extraordinary opportunities of securing fine drawings), were attracted into the cabinet of the late President. He expended we know not how many thousand pounds, in purchasing these works. And it would be difficult to show the probability—or rather the possibility—of obtaining a benefit equally great for the arts and for the students of art in this country, at so moderate an expense.

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"If it be an object of pride with us to have a great temple sacred to art erected here—as a piece of homage done to art itself, as a stimulant to artists, or as a manifestation of our taste to foreign nations,—it behoves us to adorn it fitly. We should not expend all our money on the exterior. We should not leave our admiration at the portal. The inner parts of the temple used to contain the oracle, and it was *for* the oracle—significant of the spirit of the deity—that the temple was especially constructed. At present we have what is meant to be a temple, but the god is absent. Our national collection of pictures is meagre, in comparison with the large house which is intended for them. Our "School of Design" is confined to a few plaister casts from the antique. We have nothing else, except 'the pictures forming the National Gallery,' and those comprise nothing of Michael Angelo, nothing of Raffaele, nothing of Leonardo, nothing of Titian, nothing of Rembrandt, nor of Rubens,—for we do not admit that the one or two works of each of these masters afford sufficient evidence of their genius. We are, it is true, as yet but beginners; but we should endeavour to begin well.

"The wonderful artist, whose drawings are now to be seen at Messrs. Woodburn's Gallery, was, beyond a question, the very first of his order. It is idle to compare Michael Angelo, who had the element of grandeur only, with him who had both grandeur and beauty, and dramatic propriety also. He combined invention, grace, expression, character, and the power of telling his story, beyond any other artist. If, in his heads, he was surpassed by Titian, it was in colour only; for he was fully equal to the great Venetian in point of expression. The portrait of 'Julius the Second' is sufficient evidence of this—and so are several of the heads in the present collection of drawings.

"No artist ever combined strength and beauty so perfectly as Raffaele. His imagination was steeped in the beautiful. Grace followed every touch of his pencil. And yet, when occasion required, he exhibited a vigour of stroke, and grandeur of design, fully equal to Michael Angelo himself. The 'terribil via' was his, also, when he pleased; but (like Shakspeare) from the fact of his manifesting so much beauty, and so many other excellences, his power is too often lost sight of. Had he possessed but the *one* quality of grandeur, it would have been trumpeted abroad over the world. But his genius was well constituted—well balanced—and the height and strength of it have lived unnoted.

"There is no test so sure of a man's taste, as the quantity of admiration which he bestows on the divine Raffaele. The tyro (whether artist or amateur) seldom or never raises his attention so high. He is content, perhaps, with some of the ostentatious common-places of certain men of the modern school—an insipid piece of millinery, or an historical event more than sufficiently maltreated. In the course of time he arrives at the Carracci—at the elegant and sometimes touching heads of Domenichino—or the superfluous expression of Guido. But these artists (great men, we admit, in their way) have others beyond them—and beyond all the rest, stands the peerless and angelical Raffaele. When the lover of art feels sincerely some of his perfections, he may congratulate himself on having made a great advance in judgment. He may assure himself that he has loved 'wisely,' and not 'too well.'

"We shall probably resume this subject next week, in which case we shall particularize some of the drawings now in the course of exhibition."—*Examiner*, June 12th.

"The drawings of Raffaele are, in some respects, perhaps, scarcely equal to those of Michael Angelo. Yet he was, in our opinion, by very much

the more accomplished artist. He combined more and greater excellence, and was altogether more complete in his way. But, as mere evidence of power—that is to say of a powerful hand—there is, probably, nothing comparable to the drawings of Michael. When the sketches of this great master shall come to be exhibited, the spectator will admit all this. He will be surprised at the certainty and expression of the lines, swept round and round without the slightest tremor or break—not loose and capricious attempts of the pencil, but vigorous, resolute, and learned studies—all denoting a perfect knowledge of the subject and perfect mastery over the instruments of his art. He will see also in some of the sketches, great grace; and in others, infinite delicacy and rare. There is a Virgin and Child, if we remember rightly (for we speak from our recollection of them when they were in the possession of Sir Thomas Lawrence), that is equal to Raffaele; a medallion portrait (of Ariosto) equal to the finest miniature; and various others.

“But Raffaele, after all, was the ‘Prince of Painters.’ Sentiment and Character (we say this, notwithstanding *some* most expressive faces) exhibited itself in Michael Angelo chiefly in the figure only. His Prophets and Sibyls are grand, vast, and overpowering creations. But the ‘rapt soul sitting in the eyes’—the pity, the terror, the anger, the pathos of the story belonged to Raffaele. With full as much meaning in the figure, he added the soul’s expression to the face. His was the truly intellectual style. He touched the height of the subject, and never went beyond it. There was no exaggeration as we find occasionally in Guido and others;—but expression, and beauty, and *simplicity* combined. His instinct led him to the true, as well as to the lovely. He did not ‘throw perfume on the violet,’ or if he did, it was perfume derived from the violet itself. He did not invent wonders; but, in order to produce his ideal beauty, he borrowed from humanity alone. To our minds, he is a safer model for the scholar than Michael, notwithstanding the culogium of Sir Joshua Reynolds. There is no danger of his indulging in exaggeration or burlesque—no danger of his tempting the student to imagine that an ostentatious exhibition of anatomical skill or *fiercé* of expression is the great consummation desirable in art. We reverence the great learning of Michael Angelo, but the palm is Raffaele’s only.

“We have not space to enter into much detail touching the drawings now open to view. There are a few, however, to which we would fain conduct the reader’s attention. No. 1, stated to be a portrait of the Artist, is a charming drawing, although slight. The eyes (as the late Mr. Hazlitt used to say of Titian’s) ‘seem to look through you.’ Nos. 14 and 18, the one exceedingly graceful, the other full of adoration. No. 26, possesses intense expression and great beauty, and is altogether a superlatively fine composition. But,—are not the eyes in this sketch, and in No. 22, a *little* out of drawing? No. 30, representing the ‘Death of Adonis,’ is a free and powerful study. No. 44, the ‘Head of a Man,’ a fine sketch, full of truth and character. We thought of the artist’s portrait of ‘Julius the Second,’ as we stood before this admirable drawing. No. 47, ‘The Pest,’ is excellent, and infinitely delicate. No. 55, a fine and highly finished drawing of ‘Mercury and Herse.’ Nos. 58, 59, and 61, all worthy of the deepest admiration. No. 65, engraved in Ottley’s school of design, is a sketch of surpassing spirit. No. 74, ‘The Head of the Horse of Heliodorus,’ is quite worthy of Michael Angelo; and No. 75 is the finest and most effective head in chalks that we remember to have seen. It is a portrait of his friend ‘Timoteo della Vite,’ and is full of quiet power and beauty, and equal to an oil picture. No. 73, ‘Saint Cecilia,’ and No. 77, the ‘Madonna with the Fish,’ are two of the most complete sketches in

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the collection. No 78 and 79, as the reader will find, are magnificent sketches, and No. 96, the 'Head of St. Peter,' perhaps more powerful than either. We shall conclude by merely enumerating Nos. 90, 94, 76 (the 'Suspended Man,') and a large coloured sketch (without number, but representing the Boy in the picture of 'Æneas and Anchises'), and leave the reader to enjoy his good resolution of examining all the studies without delay."—*Examiner*, June 19th.

"THE ninth exhibition of a selection of these drawings has just been opened. It consists wholly of drawings by Raffaelle; and its great interest is, that it exhibits the progress which that incomparable artist made, from his earliest efforts to the period when he had attained the consummate skill which placed his reputation high above that of all the painters the world ever saw. In this respect it is the most complete of all the collections that have hitherto been exhibited. Although, where every drawing is beautiful and valuable, it is an almost useless task to point out particular works, there are some of them which are so admirable that they cannot be passed over in silence. Thus No. 73, 'The model for the St. Cecilia,' is exquisitely sketched. No. 74, 'The Head of a Horse,' the design made for the celebrated picture of the Flagellation of Heliodorus, is perhaps one of the finest works of the kind ever produced. A portrait of 'Timoteo della Vite' (No. 75), a cartoon of the size of life, full of character and expression, and executed with marvellous facility. Many of the other drawings show the first notions which the painters conceived of some of those works which he afterwards matured. They display, even in their crudest forms, that instinctive sense of the beautiful which, more, perhaps, than all his other wonderful qualities, distinguished this artist from all competitors. The gracefulness and freedom of outline, the accurate knowledge of the human form, the skill of the compositions, and the power of expression which may be traced throughout, manifest at once the foundation upon which his fame rests, and the means by which it was established."—*Times*, June 6th.

"THESE drawings include the superb 'St. Cecilia and other Saints,' the model for the celebrated picture executed by Raffaelle for the City of Bologna, which has more than once been sold for five hundred pounds. A portrait of 'Timoteo della Vite'—a cartoon, the size of life, said to be the most magnificent drawing, and finest specimen existing in portrait—it is very interesting; it had never been out of the family of this artist, who was the friend and executor of Raffaelle. All these drawings are of a splendid character, and, as a collection, perfectly *unique*. We anxiously hope they will be secured to the country, and permitted to adorn the national gallery. Lord Lansdowne, Mr. Spring Rice, the Duke of Wellington, Sir Robert Peel, Mr. Beckford, and nearly all the distinguished collectors of pictures and drawings, were at the private view."—*Morning Chronicle*, June 6th.

"THE lovers of art have never had in this country an opportunity of enjoying a greater treat than at this moment is afforded them in Messrs. Woodburn's ninth exhibition of the Lawrence Gallery, which consists of 100 original drawings by Raffaelle. If there be any among them who have doubted that matchless artist's title to the cognomen of 'the Divine,' they will here find it fully vindicated. Amongst these drawings may be seen the first fruits of his dawning genius as well as of his maturity, and in all will be observed the same exquisite sense of lineal grace, the same deeply meaning expression—the former ever subservient to, but sympathising with, the latter. In all that he sketched, there was scarcely an

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idle line or a sacrifice to the abstract in attractive form—sentiment was his inspiration, and to its manifestation the entire resources of his art were made severely accessory. We should naturally have wished to have made some allusion to special drawings in this magnificent collection; but although some have been the originals of greater works than others, yet the number of those which are eminently beautiful is so great, that no selection that we could make would seem just to ourselves, or, perhaps, prove satisfactory to such of our readers as may determine to form an opinion of their own. We say to all, go and be enchanted.”—*Morning Herald*, June 6th.

“This selection is chosen with great taste, and the subjects fully bear out the designation of *Il divino*, bestowed on this great master. Numbers 40, *The Apotheosis of the Virgin*, 63, *The marriage of Alexander and Queen Roxana*, and 75, *The portrait of Timoteo della Vite*, were splendid specimens of the graphic art. It is to be hoped that this collection, calculated to be of so much service to the arts, will not be permitted by the Government to be lost to the public. Among the visitors in the room were, the Duke of Wellington, and several other noblemen.”—*Observer*, June 5th.

“ON Saturday there was a private view of the ninth part, or exhibition of the drawings collected by the late Sir T. Lawrence. These consist of original drawings by Raffaele. One hundred of them are in frames; but beside them, there are about 80 that Messrs. Woodburn (at whose Gallery, No. 112, St. Martin’s-lane, they are exhibited,) have not put into frames. To the amateur as well as the artist this exhibition cannot fail to be one of the highest interest, for they can promptly and fully appreciate the delicacy, truth, and genius of the original sketches of many of those wonderful paintings that have given such renown to the name of Raffaele. Nor can it be viewed without great delight by all who have any sense of the influence of art. The procuring of them reflects the highest honour on the zeal and devotion of Sir T. Lawrence—for, taken with the productions already exhibited, they consist of a collection unsurpassed, we believe, in Europe, and presenting an illustration of the progress of art of inestimable value. It is to be hoped that some means may be devised to avoid the risk of its dispersion or *emigration*. The rooms were fully attended. Among the visitors were the Marquis of Lansdowne and the Chancellor of the Exchequer—they having, it is supposed, public objects in examining the collection quite as much in view as their own personal gratification. The Royal Academy has offered to subscribe £1,000. towards securing the collection for public purposes—that is, if it could be constantly inspected by the public, and studied by artists. Till such an object be accomplished, the exhibitions are real and valuable resources and gratification.”—*Morning Advertiser*, June 6th.

“The succession of these drawings of the old masters has been managed with so much art, that each collection has appeared to surpass in interest its predecessor. This, the ninth exhibition, consists of a collection of 100 original drawings by Raffaele. To attempt to direct attention to any one of them in particular might seem to be a work of supererogation, for from No. 1 to No. 100, each specimen will richly repay the closest investigation, and excite increasing wonder. From his earliest to his latest drawing, whatever may be the degree of grace or beauty, which with him were divine, the same studious care is observable. From Raffaele’s ‘*School of Athens*,’ and others of his celebrated pictures, with more casual sketches, we might select a great number; but nothing short of the tran-

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scription of the titles of the whole drawings could convey any adequate notion of their splendour. To see the collection is, we believe, to see the greatest glories art ever gathered together in one view. The drawings of Michael will form the tenth, and last, of these invaluable exhibitions."—*Bell's Weekly Messenger*, June 12.

